

KO-OH
FOR SOLO VIOLA AND ORCHESTRA

BY
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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
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Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

David Dzubay, Chairman of the Research Committee
& Director of Document

Claude Baker

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Ko-Oh (2014)
for viola and orchestra

Texu Kim (b.1980)

Program notes

In 2010, I read two interesting articles on lullabies. One asserted that the most effective way to induce sleep in babies is to play a recording of the heartbeat of their mothers. The other concerned a contest of lullabies (to see who could get babies to fall asleep the fastest) in Vienna, Austria in the 1970's. The contest winner was a Korean folk lullaby sung by a Korean grandmother. Whether or not the articles were reliable, they were inspiring enough for me to compose a piece about them.

The actual composition process, however, was not begun until March 2014. That was when I heard that my father had cancer, a diagnosis that pushed me to complete the piece, hoping that my father could attend its premiere. I realize now that this piece is basically for my parents and also for their generation in South Korea – essentially everyone who deserves a quality rest after their arduous day.

My idea quickly expanded into becoming a pseudo-requiem – not a real one, which I would love to save for later. One can easily draw a parallel between sleep and death, and therefore between lullaby and requiem as well. Coincidentally, the tragic sinking of the MV Sewol with hundreds of secondary school students occurred on April 16th, 2014, which lead me to further ponder the mystery of life and death.

The overall structure of *Ko-Oh* reflects a daily cycle (night-day-night) or that of a life (birth-life-death), with its symmetrical slow-fast-slow movement arrangement. In addition to the slow tempo, the first and the last movements have a handful of characteristics in common, such as their tonal center and iambic (short-long) rhythmic figuration. The latter is a shared feature of the heartbeat and the Korean lullaby, which are the significant inspirations of the first and the last movements, respectively.

The first movement begins with repeated low drum sounds (heartbeats) giving birth to the breathing sound. From there, the solo viola part emerges and evolves into a quasi-improvisatory and exotic melody, which foreshadows the lullaby in the last movement. The nocturnal mood continues in the relatively more active middle section. Descending lines emerge from high, metallic sounds, like light from twinkling stars, and get interwoven complexly to culminate in a turbulence. Towards the end, the long descending line of the solo viola gradually sinks back to the dark and calm beginning.

The frenetic second movement titled “busy, busy!!” is about the reason why we need a good rest: long, hectic days. It is full of ascending and descending scales and glissandi at various speeds, which could symbolize the entangled life. One might easily hear traces of the blues, because I, in an effort to compose music meant to be comforting, immediately thought of incorporating elements from spiritual songs. At the end of all the dazzling twirls, the viola alone keeps dancing until falling into a faint.

A modified quotation of the Korean folk lullaby and its further variations are heard throughout the last movement. Like other lullabies, it is simple and comforting with limited pitch material and a repeated rhythmic pattern. Sometimes, however, it would sound intense and expressive, which I also tried to incorporate in this movement. At the end, the solo viola plays the last phrase and fades out completely alone, as if everyone else is sleeping.

Ko-Oh was written for the Korean Symphony Orchestra while I served as their composer-in-residence. It will be premiered by the same orchestra with violist Yura Lee and the conductor Hun-Joung Lim on the 2nd and 4th October 2015, in Bratislava, Slovakia, and in Linz, Austria, respectively. I thought the viola would be the perfect center with its diverse expressive quality. It can sound like a birdcall in the nightfall, a girl forced to dance continually in her red shoes, or a grandmother's lullaby.

Ko-oh (코오) is Korean baby-talk, meaning "sleep." Below is the text of the original lullaby with its English translation.

자장자장 우리애기	Sleep, sleep, our baby.
자장자장 우리애기	Sleep, sleep, our baby.
꼬꼬닭아 우지마라	Don't cluck, chickens,
우리애기 잠을 깰라	our baby might get awake.
멍멍개야 짖지마라	Don't bark, puppies,
우리애기 잠을 깰라	our baby might get awake.

Commissioned by Korean Symphony Orchestra
and dedicated to my father

Premieres Expected:

Slovak Philharmonic Concert Hall, Bratislava, Slovakia, 10/2/2015

Bratislava Music Festival

Brucknerhaus, Großer Saal, Linz, Austria, 10/4/2015

Bruckner Festival

Korean Symphony Orchestra,

with Yura Lee (viola) and Hun-Joung Lim (conducting)

Instrumentation

2 Flutes (2nd doubling piccolo)

Oboe

English Horn

2 Clarinets in B-flat

Bass Clarinet

2 Bassoons

4 Horns in F

2 Trumpets (in C)

2 Trombones

Tuba

Timpani (4 drums)

Percussion – 2 players

Player 1 – Tam-tam (large), 2 Suspended Cymbals (medium-small & medium –large),

Glockenspiel (sounding two octaves higher than as written), Marimba

Player 2 – Bass Drum, Snare Drum, Cowbell, Bongos (2),

Crotales (low octave set – sounding two octaves higher than as written)

Harp

Solo Viola

Strings (6-5-4-3-2 desks)

Druation: ca. 25 minutes

Score in C

Score in C

Ko-Oh (2014-15)
for Solo Viola & Orchestra

Texu Kim (b.1980)

♩ = 66 Adagio

a 2 pitchless wind sound

2 Flutes

Oboe

English Horn

2 B♭ Clarinets

Bass Clarinet

2 Bassoons

1 2

4 F Horns

3 4

2 Trumpets

2 Trombones

Tuba

Timpani

1

Percussion

2

Harp

Solo Viola

♩ = 66 Adagio

Violin I

Violin II

Viola

Violoncello

Double Bass

[illegible]

12 (a 2)

2 Fls. *f* > *p* < *ff*

Ob. *p* *mf*

E. Hn.

2 B♭Cls. *p* *mf*

B. Cl. *mf* > *p* ord. fingered gliss.

2 Bns. *p* *mf*

1. con sord. mouthpiece in ord. *p* *mf*

2. a 2 remove/reverse mouthpiece exhale, flt *p* < *f*

3. con sord. mouthpiece in ord. *p* *mf*

4. a 2 remove/reverse mouthpiece exhale, flt *p* < *f*

2 Tpts. *p* < *f* >

2 Tbns. *p* *mf*

Tba. *f* > *p* < *f* >

Tmp. *p* < *f* > *mf* soft mallets

2 Suspended cymbals
brush handle, scrape *f* *pp* brushes, beat *f*

1 *f* *pp* *f* handle, scrape

2 *p* < *f* > *mf* soft beater *p* brushes, stir scrape *f* soft beater

Hp. *pp* *mp* *mp* *mf* *f* gliss. w/ given contour (r.h.) (l.h.) *pp* *mp* *mp* *mf* *f* D:CB#EFG#A

S.Va. *f* *mp* *f* strike with palm

Vn.I (div.) *pp* *mf* sul pont. *tr*

Vn.II (div.) *pp* *mf* sul pont. *tr*

Va. (div.) *pp* *mf* sul pont. *tr*

Vc. *pp* *mf* sul pont. *tr*

Db. *pp* *mf* sul pont. *tr*

univ. pizz. *mp* < *f* *mp* *f*

univ. pizz. *mp* < *f* *mp* *f*

22 *poco rit.* $\text{♩} = 66$

2 Fls. *mf* *p*

Ob.

E. Hn.

2 B♭Cls. *mf* *mp* *n* *mp* *f*

B. Cl.

2 Bns.

1 2 4 Hns. *p* *f* *ord.* *p* *f*

3 4

2 Tpts. *p* *f* *ord.* *p* *f*

2 Tbns. *p* *f* *ord.* *p* *f*

Tba. *p* *f* *ord.* *p* *f*

Tmp. *p* *f* *brushes, stir* *soft mallet*

Perc. *Glk.* *soft mallets* *mp* *p* *(B.D.) brushes, stir* *p* *f*

1 2

Hp. *mf* *ord.* *p* *mp* *f*

S. Va.

22 *poco rit.* $\text{♩} = 66$

Vn. I (div.) *pp* *ord.* *pizz.* *f*

Vn. II (div.) *pp* *ord.* *pizz.* *f*

Va. (div.) *pp* *ord.* *pizz.* *f*

Vc. *pp* *ord.* *pizz.* *f*

Db. *pp* *ord.* *pizz.* *f*

31 34

2 Fls. (a 2) ord. *pp* *mp* *n*

Ob. *pp* *mp* *n*

E. Hn. *pp* *mp* *n*

2 BbCls. *n* *mp* *n*

B. Cl. *n* ord. *mp* *n*

2 Bns. a 2 *pp* *mp* *n*

1 2 remove/reverse mouthpiece (a 2) exhale *f* *p* *tr*

4 Hns. remove/reverse mouthpiece (a 2) exhale *f* *p* *tr*

3 4 *f* *p* *f* *p*

2 Tpts. (a 2) (exhale) *p* *f* *tr* *pp* *mp*

2 Tbns. ord. (exhale) *p* *f* *p* *f* *pp* *mp*

Tba. *p* *f* *tr* *pp* *mp*

Tmp. brushes, stir *p* *mf* *p* *f* scrape

1 beat *mf* *mf* brushes, beat *pp* *mf*

Perc. 2 brush, scrape *p* *f* *p* *mf* stir

Hp. (Sve) *pp* *mp*

S.Va. sul pont. *f* *pp* ord. IV to m.37 *f* *mp* *f* (V) *mp* *f* (V)

31 34

Vn.I (div.) repeat as fast as possible arco sul pont. *pp* *mp*

Vn.II con sord. div. a 5 arco *ppp* *mp*

Va. con sord. div. a 4 arco *ppp* *mp*

Vc. con sord. div. a 3 *mp* unis.

Db. *mp*

[illegible]

45 *poco accel.* $\text{♩} = 72$

2 Fls. *mf* *p* *mf* jet whistle *p* *f* *mf* ord.

Ob. *mf* ord.

E. Hn. *mp* *mf* ord.

2 B♭Cls. *(mp)* *mf* ord.

B. Cl. *pp* *mf* fingered gliss. *mf* fingered gliss.

2 Bns. *pp* *mf* fingered gliss. *mf* fingered gliss.

1 2 (a 2) (exhale) *tr* mouthpiece in ord.

4 Hns. *p* *f* *n* (a 2) (exhale) *tr* mouthpiece in ord.

3 4 *p* *f* *n* (a 2)(exhale) *tr* ord.

2 Tpts. *p* *f* *n* (a 2)(exhale) *tr* ord.

2 Tbns. *p* *f* *n* (exhale) *tr* ord.

Tba. *p* *f* *n* *pp* ord.

Tmp. (soft) *p* *mp* brushes, beat *mf*

1 (2 S.Cym) (mallet handle) *mp* soft mallets *pp* *mf* *pp* *mf*

Perc. (B.D.) (soft) *p* *mp* brushes, beat *pp* *f* *pp* *f* *mf* *n*

Hp. palm ord. *D♭CB♭EFGA♭* *p* *f* (l.v.)

S. Va. *f* *mp* *f* *mp* *f* *mf* *p* *mf* *p*

45 *poco accel.* $\text{♩} = 72$

Vn.I *pp* *mf* *mf* *f* div. ord. (senza sord.)

Vn.II (div.) (con sord.) *pp* *mf* *p* (con sord.) *pp* *mf* *p*

Va. (div.) (con sord.) *pp* *mf* *p* (con sord.) *pp* *mf* *p*

Vc. unis. (pizz.) *mp* arco *pp* *mp* *mf*

Db. unis. (pizz.) *mp* arco *pp* *mp* *mf*

[illegible]

53

2 Fls. *a 2*
(*pp*) *pp* *f*

Ob.
p *mf* *mf* *f*

E. Hn.
pp *mf* *mp* *f*

2 B♭Cls.
(*pp*) *p* *f*

B. Cl.
(*pp*) (*b*) *f*

2 Bns.
(*pp*) *f*

1
2
4 Hns.
3
4
f *f*

2 Tpts.
(1.) (harmon)
○ + ○ + -----
(*mf*) *p* *mf* *p* *mf*

2 Tbns.
(straight) *a 2*

Tba.
mute *pp* *f*

Tmp.
soft mallets *mf*

Perc.
1
2
(B.D.) (soft) *mp* *pp* *mf* *pp* *mp*

Hp.
2 S.Cym.
brush handle, scrape *p*
Glk. medium mallet *mf*
DC#B#|E#F#G#A *f*

S. Va.
f *mp* *f* *mf* *f* *mf* *f* *mf* *f*

Vn.I
53
mf *mp*

Vn.II
(div.a5)
ord. (con sord.) 1.
2.
3. *pp*
4. *pp*
5. *pp*

Va.
pp

Vc.
(div.)
(c.l.b.) *mf* *p*
(div.)
(pizz.) *mf* *p*

Db.
(div.)
(pizz.) *gliss.*

56 *accel.* $\text{♩} = 76$ 58 $\text{♩} = 66$ subito

2 Fls. *mf* *f*

Ob. *f* *mf* *f*

E. Hn. *f*

2 BbCls. *mf* *f* *mf* *f*

B. Cl. *mf* *f*

2 Bns. *f*

4 Hns. *f*

2 Tpts. *mp* (harmon) *mute (straight)*

2 Tbns. *p* *flt.*

Tba. *p* *f*

Tmp. *pp* *f*

Perc. 1 (2 S.Cym) *pp* *mf*

Perc. 2 *mf*

Hp. *palm* *ord.* *mf* *ff*

S. Va. *mf* *f* *ff* *IV*

Vn.I *pp* *mp* *f*

Vn.II (div.a5) *mp* *f*

Va. (div.) *ord.* *pp* *mp* *f* (con sord.)

Vc. *arco* *unis.* *ord.* *pp* *mp* *f* *div. a 3*

Db. *mf* *arco* *pp* *mp* *f* *div. a 4*

This image shows a page from a musical score, likely for a symphony orchestra. The page is numbered 59 at the top left and 62 at the top right. The score is written for various instruments, including woodwinds (Flutes, Oboes, Horns, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Timpani), strings (Violins I and II, Viola, Violoncello, Double Bass), and percussion (Snare Drum, Cymbals, Bass Drum, Harp). The notation includes notes, rests, dynamics (p, mf, ff), and performance instructions such as "con sord." (con sordina) and "via sord." (via sordina). The score is divided into two systems, with the first system ending at measure 59 and the second system starting at measure 62. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and strings and percussion in the lower staves.

65 jet whistle *p* < *ff* ord. *pp* — *ff* 67 (ord.) *f* *Piccolo* *f* *5*

2 Fls. jet whistle *p* < *ff* *f* *5*

Ob. *p* < *ff* *f* *3* *p*

E. Hn. *p* < *ff* *f* *3* *p*

2 B♭Cls. *mf* > *pp*

B. Cl. *mf* > *pp*

2 Bns. *mf* > *pp*

1 2 2. (con sord.) via sord. 1. (senza sord.) *mf* > *pp* *p* < *f*

4 Hns. 4. (con sord.) via sord. 3. (senza sord.) *mf* > *pp* *p* < *f*

2 Tpts. (harmon) stem in *pp* < *mf* > flt. *p* < *f*

(straight) flt. *p* < *f*

2 Tbns. *mp* *p* < *f*

Tba. *mp* *p* < *f*

Tmp. *f* > mute *p* < *f*

1 Glockenspiel medium mallets *f* *3*

Perc. 2

Hp. ord. *f*

S. Va. *p* *fff* *mf* *f* *ff* *mf* *ff*

65 67 Vn.I arco *pp* — *ff* *p* *3* *3* III IV (div.) *mf* *pp*

Vn.II senza sord. *pp* — *ff* *p* *III* *p* < *mp* > *p* *n*

Va. (div.) *mf* > *pp* *ff* *p* *pp* *pp*

Vc. (div.) *mf* > *pp* *ff* *p* *pp* *pp*

Db. non div. *mf* > *pp* *ff* *pp* *pp*

69

Fl.

Picc.

Ob.

E. Hn.

2 BbCls.

B. Cl.

2 Bns.

1

2

4 Hns.

3

4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

2

Perc.

Hp.

S. Va.

69

Vn.I

Vn.II

Va.

Vc.

Db.

72 *accel.*

Fl. *pp* *f*

Picc. *f* *p*

Ob. *p* *f*

E. Hn. *p* *f*

2 B♭Cls. (a 2) *f* *mp* *pp*

B. Cl. *f* *mp* *f* growl *p*

2 Bsns. (a 2) *f* *mp* *f* *p*

1 2 *p* *f* *p*

4 Hns. *p* *f* *p* 3. ord. *p*

3 4 *p* *f* *p*

2 Tpts. *p* *f* (straight) flt. *p*

2 Tbns. *f* *p*

Tba. *p* *f* *p*

Tmp. *mf* *p* *f* *p*

1 (Gilk.) (med) *mf*

Perc. 2

Hp. *f* *mf*

S. Va. repeat as fast as possible *mf* *ff* *mf*

72 *accel.*

Vn.I *mf* senza sord. *ppp* (poco a poco cresc.)

Vn.II senza sord. pizz. *f* arco *pp* (poco a poco cresc.)

Va. *f* *mp* pizz. *f* arco *f* slurred ad lib. *p* (poco a poco cresc.)

Vc. *f* *mp* *f* *p*

Db. non div. *f* *pp*

This page of a musical score is for a symphony, featuring a variety of instruments and dynamic markings. The score is written in 4/4 time and includes a tempo marking of 84 beats per minute. The instruments listed include Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), 2 Bass Clarinets (2 Bb Cls.), Bass Clarinet (B. Cl.), 2 Bassoons (2 Bns.), 4 Horns (4 Hns.), 2 Trumpets (2 Tpts.), 2 Trombones (2 Tbns.), Tuba (Tba.), Tom Tom (Tmp.), 2 Snare Drums (2 S. Cym. (med)), Percussion (Perc.), Harp (Hp.), String Quartet (S. Va.), Violin I (Vn. I div.), Violin II (Vn. II div.), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *mp* (mezzo-piano), and *pp* (pianissimo). It also features performance instructions like *(poco a poco cresc.)*, *(B.D.) (brushes, beat)*, *(straight)*, *(soft)*, *(a 2)*, *(a 3)*, *(a 4)*, *(a 5)*, *(a 6)*, *(a 7)*, *(a 8)*, *(a 9)*, *(a 10)*, *(a 11)*, *(a 12)*, *(a 13)*, *(a 14)*, *(a 15)*, *(a 16)*, *(a 17)*, *(a 18)*, *(a 19)*, *(a 20)*, *(a 21)*, *(a 22)*, *(a 23)*, *(a 24)*, *(a 25)*, *(a 26)*, *(a 27)*, *(a 28)*, *(a 29)*, *(a 30)*, *(a 31)*, *(a 32)*, *(a 33)*, *(a 34)*, *(a 35)*, *(a 36)*, *(a 37)*, *(a 38)*, *(a 39)*, *(a 40)*, *(a 41)*, *(a 42)*, *(a 43)*, *(a 44)*, *(a 45)*, *(a 46)*, *(a 47)*, *(a 48)*, *(a 49)*, *(a 50)*, *(a 51)*, *(a 52)*, *(a 53)*, *(a 54)*, *(a 55)*, *(a 56)*, *(a 57)*, *(a 58)*, *(a 59)*, *(a 60)*, *(a 61)*, *(a 62)*, *(a 63)*, *(a 64)*, *(a 65)*, *(a 66)*, *(a 67)*, *(a 68)*, *(a 69)*, *(a 70)*, *(a 71)*, *(a 72)*, *(a 73)*, *(a 74)*, *(a 75)*, *(a 76)*, *(a 77)*, *(a 78)*, *(a 79)*, *(a 80)*, *(a 81)*, *(a 82)*, *(a 83)*, *(a 84)*, *(a 85)*, *(a 86)*, *(a 87)*, *(a 88)*, *(a 89)*, *(a 90)*, *(a 91)*, *(a 92)*, *(a 93)*, *(a 94)*, *(a 95)*, *(a 96)*, *(a 97)*, *(a 98)*, *(a 99)*, *(a 100)*, *(a 101)*, *(a 102)*, *(a 103)*, *(a 104)*, *(a 105)*, *(a 106)*, *(a 107)*, *(a 108)*, *(a 109)*, *(a 110)*, *(a 111)*, *(a 112)*, *(a 113)*, *(a 114)*, *(a 115)*, *(a 116)*, *(a 117)*, *(a 118)*, *(a 119)*, *(a 120)*, *(a 121)*, *(a 122)*, *(a 123)*, *(a 124)*, *(a 125)*, *(a 126)*, *(a 127)*, *(a 128)*, *(a 129)*, *(a 130)*, *(a 131)*, *(a 132)*, *(a 133)*, *(a 134)*, *(a 135)*, *(a 136)*, *(a 137)*, *(a 138)*, *(a 139)*, *(a 140)*, *(a 141)*, *(a 142)*, *(a 143)*, *(a 144)*, *(a 145)*, *(a 146)*, *(a 147)*, *(a 148)*, *(a 149)*, *(a 150)*, *(a 151)*, *(a 152)*, *(a 153)*, *(a 154)*, *(a 155)*, *(a 156)*, *(a 157)*, *(a 158)*, *(a 159)*, *(a 160)*, *(a 161)*, *(a 162)*, *(a 163)*, *(a 164)*, *(a 165)*, *(a 166)*, *(a 167)*, *(a 168)*, *(a 169)*, *(a 170)*, *(a 171)*, *(a 172)*, *(a 173)*, *(a 174)*, *(a 175)*, *(a 176)*, *(a 177)*, *(a 178)*, *(a 179)*, *(a 180)*, *(a 181)*, *(a 182)*, *(a 183)*, *(a 184)*, *(a 185)*, *(a 186)*, *(a 187)*, *(a 188)*, *(a 189)*, *(a 190)*, *(a 191)*, *(a 192)*, *(a 193)*, *(a 194)*, *(a 195)*, *(a 196)*, *(a 197)*, *(a 198)*, *(a 199)*, *(a 200)*, *(a 201)*, *(a 202)*, *(a 203)*, *(a 204)*, *(a 205)*, *(a 206)*, *(a 207)*, *(a 208)*, *(a 209)*, *(a 210)*, *(a 211)*, *(a 212)*, *(a 213)*, *(a 214)*, *(a 215)*, *(a 216)*, *(a 217)*, *(a 218)*, *(a 219)*, *(a 220)*, *(a 221)*, *(a 222)*, *(a 223)*, *(a 224)*, *(a 225)*, *(a 226)*, *(a 227)*, *(a 228)*, *(a 229)*, *(a 230)*, *(a 231)*, *(a 232)*, *(a 233)*, *(a 234)*, *(a 235)*, *(a 236)*, *(a 237)*, *(a 238)*, *(a 239)*, *(a 240)*, *(a 241)*, *(a 242)*, *(a 243)*, *(a 244)*, *(a 245)*, *(a 246)*, *(a 247)*, *(a 248)*, *(a 249)*, *(a 250)*, *(a 251)*, *(a 252)*, *(a 253)*, *(a 254)*, *(a 255)*, *(a 256)*, *(a 257)*, *(a 258)*, *(a 259)*, *(a 260)*, *(a 261)*, *(a 262)*, *(a 263)*, *(a 264)*, *(a 265)*, *(a 266)*, *(a 267)*, *(a 268)*, *(a 269)*, *(a 270)*, *(a 271)*, *(a 272)*, *(a 273)*, *(a 274)*, *(a 275)*, *(a 276)*, *(a 277)*, *(a 278)*, *(a 279)*, *(a 280)*, *(a 281)*, *(a 282)*, *(a 283)*, *(a 284)*, *(a 285)*, *(a 286)*, *(a 287)*, *(a 288)*, *(a 289)*, *(a 290)*, *(a 291)*, *(a 292)*, *(a 293)*, *(a 294)*, *(a 295)*, *(a 296)*, *(a 297)*, *(a 298)*, *(a 299)*, *(a 300)*, *(a 301)*, *(a 302)*, *(a 303)*, *(a 304)*, *(a 305)*, *(a 306)*, *(a 307)*, *(a 308)*, *(a 309)*, *(a 310)*, *(a 311)*, *(a 312)*, *(a 313)*, *(a 314)*, *(a 315)*, *(a 316)*, *(a 317)*, *(a 318)*, *(a 319)*, *(a 320)*, *(a 321)*, *(a 322)*, *(a 323)*, *(a 324)*, *(a 325)*, *(a 326)*, *(a 327)*, *(a 328)*, *(a 329)*, *(a 330)*, *(a 331)*, *(a 332)*, *(a 333)*, *(a 334)*, *(a 335)*, *(a 336)*, *(a 337)*, *(a 338)*, *(a 339)*, *(a 340)*, *(a 341)*, *(a 342)*, *(a 343)*, *(a 344)*, *(a 345)*, *(a 346)*, *(a 347)*, *(a 348)*, *(a 349)*, *(a 350)*, *(a 351)</*

This page of the musical score, numbered 87, contains the following parts and markings:

- Fl.**: Flute part with dynamics *mf* and *f*, and a performance instruction "as fast as possible".
- Picc.**: Piccolo part with dynamics *mf* and *p*.
- Ob.**: Oboe part with dynamics *mp* and *p*, and a performance instruction "as fast as possible".
- E. Hn.**: English Horn part with dynamics *mp* and *mf*.
- 2 B♭Cls.**: Two Bass Clarinets part with dynamics *p* and *mf*.
- B. Cl.**: Bass Clarinet part with dynamics *mf* and *mp*.
- 2 Bns.**: Two Bassoons part with dynamics *mf* and *mp*.
- 1. 2.**: First and Second Basses part with dynamics *mf* and *mp*.
- 4 Hns.**: Four Horns part with dynamics *mf* and *mp*.
- 2 Tpts.**: Two Trumpets part with dynamics *mf* and *mp*.
- 2 Tbns.**: Two Trombones part with dynamics *mf* and *mp*.
- Tba.**: Tuba part with dynamics *mf* and *mp*.
- Tmp.**: Timpani part with dynamics *mf* and *mp*.
- Perc.**: Percussion part with dynamics *mf* and *mp*, and performance instructions "(Glk.) (med)" and "(Crt.) (med)".
- Hp.**: Harp part with dynamics *mf* and *f*.
- S. Va.**: Solo Viola part with dynamics *mf*, *f*, *mp*, *mf*, *f*, and *ff*.
- Vn. I (div.)**: Violin I part with dynamics *pp* and *p*.
- Vn. II (div.)**: Violin II part with dynamics *pp* and *p*.
- Va. div.**: Viola part with dynamics *pp* and *p*.
- Vc.**: Violoncello part with dynamics *pp* and *p*.
- Db.**: Double Bass part with dynamics *pp* and *p*.

91

Fl.

f *mf* fingered gliss.

Picc.

f

Ob.

mf *mp* fingered gliss.

E. Hn.

mp *pp* *f* *mf*

2 B♭Cls.

p *mp* *pp* *f* *mf*

B. Cl.

p *mp* *pp* *f* *mf*

2 Bns.

mf *a 2* *p* *mp*

1

2

4 Hns.

f *a 2*

3

4

2 Tpts.

1.(harmon) *mf* 3 (straight) *a 2* 2. (straight) *mf*

2 Tbns.

mf *a 2* *mp*

Tba.

open *mp*

Tmp.

1

Perc.

mp *mf* *mf*

2

Hp.

mf *f* *D♯CB♭EFG♯A* *mf* *f*

S.Va.

mf *f* *mf* *f* *mf* *mp* *f* *mf* *f*

91

Vn.I (div.)

pp *mp* *pp* *ord.*

sul tasto

Vn.II (div.)

pp *mp* *pp* *ord.*

sul tasto

Va. (div.)

mf *pp* *arco* *div.*

Vc.

tutti arco *p* *fp* *ord.*

Db.

p *mf* *pizz. (div.)* *unis. arco* *mp*

[illegible]

[illegible]

[illegible]

118

2 Fl. a 2 agitated pitchless whisper (not through instrument) *p*

Ob. agitated pitchless whisper (not through instrument) *p*

E. Hn. agitated pitchless whisper (not through instrument) *p*

2 B♭Cls. a 2 agitated pitchless whisper (not through instrument) *p*

B. Cl. agitated pitchless whisper (not through instrument) *p*

2 Bns. a 2 agitated pitchless whisper (not through instrument) *p*

4 Hns. remove/reverse mouthpiece
exhale through instrument *p* *f* *p*
remove/reverse mouthpiece
exhale through instrument *p* *f* *p*
remove/reverse mouthpiece
exhale through instrument *p* *f* *p*
remove/reverse mouthpiece
exhale through instrument *p* *f* *p*

2 Tpts. a 2 open *p* *f* *p*
open *p* *f* *p*
exhale through instrument
flt. *p* *f* *p*

2 Tbns. *p* *f* *p*
exhale through instrument
open flt. *p* *f* *p*
p *f* *p*

Tba. *p* *f* *p*
exhale through instrument *p* *f* *p*

Tmp. (soft) *pp* brush, scrape *p* *f* *p* *mf* *p* *n*

Perc. 1 (2 S.Cym) (soft) mallets *pp* *mf* *pp* *mf* *pp*

2 (Crt.) (med) 4:3 *mp* B.D. brush, scrape *p* *mf* *p* *mp* *n*

Hp.

S.Va. non vib. ord. *p* *mf* 4:3

Vn.I 118 (con sord.) div. a 3 *pp*

Vn.II (senza sord.) *p* div. a 3 1. *pp*

Va. (con sord.) div. a 3 *pp* 2. & 3.

Vc. div. a 2 ord.

Db. div. a 2 ord.

123

2 Fl.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1 2

4 Hns.

3 4

2 Tpts.

2 Tbns.

Tba.

Tmp.

Perc.

1 2

Hp.

S. Va.

123

Vn. I

div. a2

Vn. II

(div. a3)

Va.

Vc.

Db.

pitchless wind sound

pitchless wind sound

exhale through instrument

exhale through instrument

exhale through instrument

(soft)

mp

pp

mp

mp

palm

mf

sul pont.

div.

senza sord.

pp

pp

1.

2. pp

3.

pp

unis. senza sord. sul pont.

unis.

p

3

pizz.

mf

3

mf

128^(wind)

2 Fl. *mf* *p* whisper *p* *n*

Ob. *mf* *p* whisper *p* *n*

E. Hn. *mf* *p* whisper *p* *n*

2 B♭Cls. (a 2) (whisper) *p* *mf* *p* *pp* *n*

B. Cl. (whisper) *p* *mf* *p* *pp* *n*

2 Bns. (a 2) (whisper) *p* *mf* *p* *pp* *n*

1 2 (remove/reverse mouthpiece) exhale through instrument (a 2) *tr* whisper *p* *n*

4 Hns. (remove/reverse mouthpiece) exhale through instrument (a 2) *p* *mf* *p* whisper *p* *n*

3 4 *p* *mf* *p* whisper *p* *n*

2 Tpts. (a 2) whisper *p* *n*

2 Tbns. (a 2) whisper *p* *n*

Tba. whisper *p* *n*

Tmp. (soft) *mf* brush, scrape *pp* *f* *pp* stir *mf* *n*

Perc. 1 Glk. soft mallets *p*

2 (B.D.) (soft) *mf* *mp* Crotales soft mallets *p*

Hp. (palm) *p* ord

S.Va.

128 optional (but highly recommended) agitated pitchless whisper unis. desks stop one at a time -desk1 -desk2 -desk3 -desk4 *p* *n*

Vn.I *p* desks stop one at a time -desk1 -desk2 -desk3 -desk4 -desk5 *n*

Vn.II *p* desks stop one at a time -desk1 -desk2 -desk3 -desk4 *n*

Va. *p* desks stop one at a time -desk1 -desk2 -desk3 *n*

Vc. optional (but highly recommended) agitated pitchless whisper (while playing the instrument) *p* (pizz.) *mp* *n*

Db. optional (but highly recommended) agitated pitchless whisper (while playing the instrument) *p* (pizz.) *mp* *n*

II.

♩ = 144 Vivo

7

2 Fls. *(mf)* mp w/ much wind sound *p* f *p* f *mp* f *p* f *ord.* f

Ob. *(mf)* p f *p* f *mp* f *p* f *ord.* f

E. Hn. *(mf)* p w/ much wind sound *p* f *p* f *mp* f *p* f *ord.* f

2 B♭Cls. *(mf)* p w/ much wind sound *p* f *p* f *mp* f *p* f *ord.* f

B. Cl. *(mf)* p *mp* f

2 Bns. *(mf)* p *mf* f

1. 2. 3. 4. 3. 1. (straight) *mf* f

2 Tpts. *(Mrb.) (med)* *mf* p f

2 Tbns. *(C.bl) (stick)* *p*

Tba. *DC♯B| EFG♯A♯* *mf* p f

Tmp. *mf* p f

Perc. *mf* p f

Hp. *mf* p f

S. Va. *f* ff ff ff

Vn. I *(pizz.)* *mp* p *mp* mf f

Vn. II *(pizz.)* *mp* p *mp* mf f

Va. *(pizz.)* *mp* p *mp* mf f

Vc. *(pizz.)* *mp* p *mp* mf f

Db. *mp* p *mp* mf f

13

14

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

growl
f
p
mf
ord.

2 Bns.

f
p
mf

1
2

mp
mf
p

4 Hns.

mp
mf
p

3
4

mp
mf
p

2 Tpts.

2 Tbns.

a 2
(straight)
mp
mf
p

Tba.

f
p

Tmp.

1

Perc.

Bongo (stick)

2

f
p
mp
mp

Hp.

S.Va.

f

13

14

Vn.I

arco
sul pont.
mp

Vn.II

arco
sul pont.
mp

Va.

arco
sul pont.
mp

Vc.

div. *f*
(pizz.)
mp

Db.

f

[illegible]

[illegible]

[illegible]

This page of a musical score, numbered 41, contains the following parts and markings:

- Fl.** (Flute): Starts with a *jet whistle* and dynamic markings *p* and *f*. Later, it features triplets and a *ord.* (order) marking.
- Picc.** (Piccolo): Mirrors the Flute part with triplets and a *p* dynamic.
- Ob.** (Oboe): Remains silent throughout this section.
- E. Hn.** (English Horn): Features triplets and dynamic markings *mp* and *pp*.
- 2 B♭Cls.** (Two B-flat Clarinets): Features triplets and dynamic markings *mp* and *pp*.
- B. Cl.** (Bass Clarinet): Starts with a *f* dynamic and a *a 2* (second ending) marking.
- 2 Bns.** (Two Bassoons): Features triplets and a *mf* dynamic.
- 1, 2 Hns.** (First and Second Horns): Features a *mf* dynamic, a *p* dynamic, and a *(a 2) (exhale)* marking.
- 3, 4 Hns.** (Third and Fourth Horns): Features a *mf* dynamic, a *p* dynamic, and a *(a 2) (exhale)* marking.
- 2 Tpts.** (Two Trumpets): Features a *f* dynamic, a *tr* (trill) marking, and a *p* dynamic.
- 2 Tbns.** (Two Trombones): Features a *f* dynamic, a *fl.* (flute) marking, and a *p* dynamic.
- Tba.** (Tuba): Remains silent throughout this section.
- Tmp.** (Timpani): Features a *(brushes, beat)* marking and a *(mp)* dynamic.
- Perc.** (Percussion): Includes a *Bass Drum* and a *brushes, beat* marking. The *mp* dynamic is indicated.
- Hp.** (Harp): Remains silent throughout this section.
- S. Va.** (Solo Viola): Features a *f* dynamic, triplets, a *mf* dynamic, and a *ff* dynamic.
- Vn.I** (Violin I): Starts with a *41* measure marking and a *mf* dynamic.
- Vn.II** (Violin II): Remains silent throughout this section.
- Va.** (Viola): Remains silent throughout this section.
- Vc. div.** (Violoncello, divided): Features a *(ord.)* marking and a *p* dynamic.
- Db.** (Double Bass): Features a *(s.p.) unis.* (solo, unison) marking and a *(p)* dynamic.

45

Fl.

Picc.

Ob.

E. Hn.

2 Bb/Cls

B. Cl.

2 Bns.

1, 2 4 Hns.

2 Tpts.

2 Tbns.

Tba.

Tmp.

Perc. 1, 2

Hp.

S. Va.

Vn. I

Vn. II

Va.

Vc. (div.)

Db. (div.)

mf

p

f

ff

mp

tr

acc

ord.

3

II

III

V

(tr)

This page of a musical score, numbered 48, contains the following instruments and parts:

- Fl. (Flute):** Features a "jet whistle" effect and a melodic line with dynamics *p* and *f*. A second flute part includes an "ord." (order) marking.
- Picc. (Piccolo):** Remains silent throughout this section.
- Ob. (Oboe):** Remains silent throughout this section.
- E. Hn. (English Horn):** Remains silent throughout this section.
- 2 B♭Cls. (2 B-flat Clarinets):** Includes a first ending marked "1." with dynamics *pp* and *mp*.
- B. Cl. (Bass Clarinet):** Starts with a *pp* dynamic and has a *f* dynamic later.
- 2 Bsns. (2 Bassoons):** Starts with a *pp* dynamic and has a *f* dynamic later.
- 4 Hns. (4 Horns):** Divided into two groups, each with a first ending marked "(a 2) (exhale)" and a *f* dynamic.
- 2 Tpts. (2 Trumpets):** Remains silent throughout this section.
- 2 Tbns. (2 Trombones):** Remains silent throughout this section.
- Tba. (Tuba):** Remains silent throughout this section.
- Tmp. (Timpani):** Remains silent throughout this section.
- Perc. (Percussion):** Includes a "Snare Drum" part with "brushes, beat" and a "Bass Drum" part.
- Hp. (Harp):** Remains silent throughout this section.
- S. Va. (Solo Violin):** Features a melodic line with dynamics *f* and *p*.
- Vn. I (Violin I):** Starts with a *mf* dynamic and has a *f* dynamic later.
- Vn. II (Violin II):** Starts with a *mf* dynamic and has a *f* dynamic later.
- Va. div. (Viola, divided):** Includes a *pp* dynamic and a *mp* dynamic.
- Vc. (div.) (Violoncello, divided):** Includes a *p* dynamic and a *mf* dynamic.
- Db. (div.) (Double Bass, divided):** Includes a *p* dynamic and a *mf* dynamic.

52

Fl. *mf* *bend*

Picc.

Ob. *mf* *bend*

E. Hn.

2 B♭Cls.

B. Cl. *p* *f*

2 Bns. *p* *f*

1 2

4 Hns. *mouthpiece in ord.* *p* *f*

3 4

2 Tpts.

2 Tbns. *mute (straight)* *p* *f*

Tba. *p* *f*

Tmp. *hard mallet* *f*

1

Perc. *2 Sus. Cym.* *stick* *f*

2

(S.D.) *f* *p*

Hp. *D♯C♯B|EFGA* *mf* *ff*

S. Va. *mf* *ff* *f* *ff* *f* *ff* *ff*

52 (solo) *tutti* *tutti div. a 2*

Vn.I *p* *f* *mf* *mp* *ff*

Vn.II div. *p* *f* *mf* *ff*

Va. (div.) *mp* *p* *mp* *p* *mf* *ff*

Vc. (div.) *arco* *p* *pizz.* *mf* *p* *mf* *f*

Db. (div.) *mf* *p* *mf* *p* *fp* *f*

56

Fl.

Picc.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

56

Vn. I (div.)

Vn. II (div.)

Va. (div.)

Vc.

Db.

66 70

Fl.

Picc.

Ob.

E. Hn.

2 B♭Cls

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S.Va.

66 70

Vn.I

Vn.II

Va.

Vc.

Db.

71

Fl.

Picc.

Ob.

E. Hn.

2 BbCls

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1
(Glk.)
(metal)

Perc.

2
(Cowbell)

Hp.

S.Va.

71

Vn.I

Vn.II

Va.

Vc.

Db.

77 78

Fl. *fp* *ff* *mf* *ff* *mf* *ff*

Picc. *fp* *ff*

Ob. *f* *ff* *mf* *ff*

E. Hn. *f* *ff*

2 B♭Cls. *f* *ff* *mf* *ff*

B. Cl. *f* *ff*

2 Bns. (a 2) *f* *ff*

4 Hns. 1 *a 2* *f* *ff* 2 *f* *ff* 3 *a 2* *f* *ff* 4 *f* *ff*

2 Tpts. *f* *ff*

2 Tbns. *f* *ff*

Tba. *f* *ff*

Tmp. (hard) *f* *ff*

Perc. 1 (Glk.) (metal) *f* *ff* 2 (Bongo) (hard) (Cowbell) *f* *ff* Snare Drum *mf* *ff* *mf* *ff* *mf* *ff*

Hp. *f* *ff* *mf* *ff* *mf* *ff*

S.Va. *f* *ff* *f* *ff* *mf*

Vn.I. *f* *ff* *mf* *ff*

Vn.II. *f* *ff* *mf* *ff* *mf* *ff* *ord.*

Va. *f* *ff* *mf* *ff*

Vc. (non-div.) *f* *ff*

Db. *f* *ff* (non-div.)

83 **cadenza**

A blank musical score for a woodwind section, featuring staves for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. Hn.), 2 Bassoons (2 Bsns.), Bassoon (B. Cl.), and 2 Basses (2 Bns.). The score is in 4/4 time and contains only rests.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

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Temp.

1						
Perc.						
2						

Hp.

A musical score for Harp (Hp.) in 4/4 time. The score consists of two staves, a treble clef staff and a bass clef staff, both of which are empty. The time signature is 4/4. The key signature is one flat (B-flat). The score is divided into six measures, each containing a whole rest in both the treble and bass staves.

S.Va.

83 **cadenza**

Violins I and II, Viola, Violoncello, and Double Bass parts, all showing whole rests for six measures.

95

Fl.

Picc.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

f *p* *f* *mp* *f* *mp* *f*

95

Vn.I

Vn.II

Va.

Vc.

Db.

f *f* *mp* *f* *mp* *f*

100

Fl. *f* *mp* *mp* *pp* *ord.*

Picc. *p* *f* *mp* *pp*

Ob. *f* *p*

E. Hn. *f* *p*

2 B♭Cls. *f* *pp* *f* *pp*

B. Cl. *f* *pp* *f* *pp*

2 Bsns. *mp* *mf* *mp* *mf*

4 Hns. 1 *f* *f* *f*

2 Tpts. 1. mute (harmon, stem in) *mp* *f* *mf* *f* *mf* *f* (straight)

2 Tbns. *p* *mf* *mp* *pp* *f* *remove stem*

Tba. *mp* *f*

Tmp.

Perc. 1 (S.D.) (brushes, beat) 2 *mp* *mf* *p* *mp* *f*

Hp. *(mf)*

S.Va. *mp* *f* *f* *mp* *f* *ff* *f*

100

Vn.I. *f* *mp* *p* *mf* *mf* *p* *arco* *s*

Vn.II. *pp* *mf* *fp* *f*

Va. *pp* *mf* *fp* *f* *(pizz.)*

Vc. *(f)* *mf* *f* *mp* *f* *(pizz.)*

Db. *(f)* *mf* *f* *mp* *f*

104

Fl.

keep the fingering - overblow

Flute

keep the fingering - overblow

Picc.

keep the fingering - overblow

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

growl

ord.

growl

2 Bns.

1

2

4 Hns.

3

4

2 Tpts.

2 Tbns.

1. (straight)

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

highest notes possible

104

Vn.I

Vn.II

Va.

Vc.

Db.

109

Vn.I div.

Vn.II div.

Va.

Vc.

Db.

113

114

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S.Va.

114

Vn.I
(div.)

Vn.II
(div.)

Va.
div.

Vc.

Db.

119 121

2 Fls. *pp* *mp* *f*

Ob. *pp* *f*

E. Hn. *f*

2 B♭Cls. *pp* *f*

B. Cl. *pp* *f*

2 Bns. *f*

4 Hns. 1 2 3 4

2 Tpts. (harmon) + *pp* (harmon) *pp* *f*

2 Tbns. mute (harmon, stem in) *p* (harmon, stem in) + *mp* *f*

Tba. *mp* *f*

Tmp.

Perc. 1 Marimba soft mallets *f* *mp*

2

Hp. *f*

S. Va. (pizz.) *ff*

Vn. I (pizz.) (div.) *mp* *f*

Vn. II (pizz.) (div.) *mp* *f*

Va. (pizz.) (div.) *mp* *f*

Vc. pizz. *mp* div. *f*

Db. *mp* *f*

arco sul pont. desk 1, div. *ppp*

arco sul pont. desk 1, div. *ppp*

arco sul pont. desk 1, div. *ppp*

arco sul pont. desk 1, div. *ppp*

124

2 Fls.

Ob.

E. Hn.

2 B♭Cls

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

brushes, stir

beat

beat and scrape

1

Perc.

Bass Drum

(brushes) stir

Snare Drum

beat

beat and stir

2

Hp.

S.Va.

124

Vn. I

Vn. II

Va.

Vc.

Db.

131 (1.)

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1 2

4 Hns.

3 4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

(Snare Drum)
(brushes)
beat

beat and stir

beat

(Mrb.)
(soft)

2

beat and stir

ord.

Hp.

p.d.l.t.

S. Va.

(pizz.)

131

Vn.I

Vn.II

Va.

Vc.

Db.

arco
solo
sul pont.

solo
arco
sul pont.

137

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

137

Vn. I

Vn. II

Va.

Vc.

Db.

tutti unis.
pizz.

tutti unis.
pizz.

tutti unis.
pizz.

tutti unis.
pizz.

[illegible]

147

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1

2

4 Hns.

3

4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

Vn.I

Vn.II

Va.

Vc. div.

Db. (div.)

147

Vn.I

Vn.II

Va.

Vc. div.

Db. (div.)

con sord.
arco

pp

con sord.
arco

pp

con sord.
arco

pp

arco
non div.

mp

arco

mp

f

mp

f

mp

f

mp

f

152

153

2 Fls.

Piccolo

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1

2

4 Hns.

3

4

2 Tpts.

2 Tbns.

Tba.

hard mallet

Tmp.

(Mrb.)
(soft)

1

Perc.

2

(Bgo.)
(stick)

(S.D.)

Hp.

S. Va.

152

153

Vn.I

Vn.II

Va.

Vc.
(div.)

Db.
(div.)

157

Fl.

ff

Picc.

mf

ff

Ob.

ff

E. Hn.

ff

2 B♭Cls.

mf

f

ff

B. Cl.

*ff*_{a 2}

2 Bns.

ff

1

2

4 Hns.

f

3

4

f

2 Tpts.

open

p

f

2 Tbns.

ff

Tba.

ff

Tmp.

mp

f

1

Perc.

mp

f

2

mp

f

Hp.

f

S. Va.

f

ff

157

Vn.I

senza sord.

mf

ff

Vn.II

senza sord.

mf

ff

Va.

senza sord.

mp

ff

Vc.

unis.

mp

p

ff

Db.

unis.

mp

arco

ff

162 164 **cadenza**

Fl. *(ff)*

Picc. *(ff)*

Ob. *(ff)*

E. Hn. *(ff)*

2 B♭Cls. *(ff)*

B. Cl. *(ff)*
(a 2)

2 Bns. *(ff)*

1 2
4 Hns. *(f)*

3 4
2 Tpts. *(f)*

2 Tbns. *(ff)*

Tba. *(ff)*

Tmp. (hard)
(f)

Perc. 1
2 (Bgo.) (S.D.)
(stick)
(f) *ff*

Hp.

S.Va. *ff* marcatisissimo

162 164 **cadenza**

Vn.I *(ff)*

Vn.II *(ff)*

Va. *(ff)*

Vc. *(ff)*

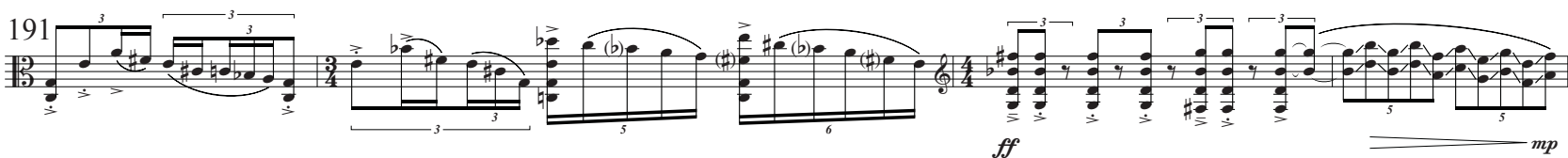
Db. *(ff)*

168 S. Va. 

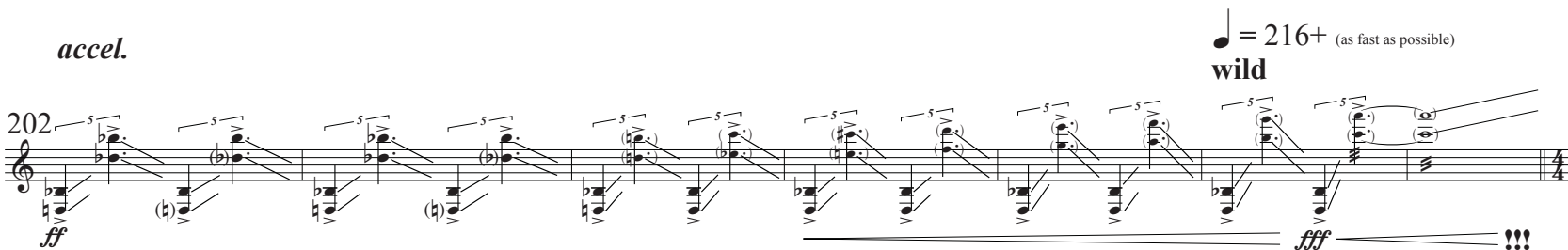
174 S. Va. 

183 S. Va. 

187 S. Va. 

191 S. Va. 

195 S. Va. 

202 S. Va. 

209 = 144 Tempo I

Fl.

Picc.

Ob.

E. Hn.

2 BbCls.

B. Cl.

2 Bns.

1 2

4 Hns.

3 4

2 Tpts.

2 Tbns.

Tba.

Tmp.

Glockenspiel hard mallets

1

Perc.

Cowbell (sticks)

2

Hp.

S.Va.

Vn.I

Vn.II

Va.

Vc.

Db.

III

$\text{♩} = 66 (2+3)$

2 Flutes

Oboe

English Horn

2 B♭ Clarinets

Bass Clarinet

2 Bassoons

4 F Horns

2 Trumpets

2 Trombones

Tuba

Timpani

Percussion

Harp

Solo Viola

Violin I

Violin II

Viola

Violoncello

Double Bass

a 2

pp

pp

pp

p < *ff*

p < *ff*

gliss.

ff

ff

hard mallets

5

grace notes before the beat

< *ff*

Glockenspiel

hard mallets

mf

3

Bass Drum

hard beaters

5

ff

grace notes before the beat

< *ff*

D♯ C B | E F G♯ A

gliss. before the beat

come sopra

ff

8^{vb}

grace notes on the beat

→ sul pont. → ord.

ff *mf* < *f* *ff* *mf* < *f* *ff* *mf*

$\text{♩} = 66 (2+3)$

pizz.

ff

grace notes

pizz. before the beat

mf < *ff*

come sopra

< *ff*

pizz.

grace notes

pizz. before the beat

mf < *ff*

come sopra

< *ff*

4

rit.

6 a tempo (♩ = 66)

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

solo

p

n

2 Bns.

1

2

4 Hns.

3

4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

2

2 Sus. Cym.

soft mallets

handle

p

Hp.

S. Va.

first grace note on the beat

3

5

f

mf

pp

con sord.

5

3

5

mp

mf

mp

sul pont.

5

ord. → sul pont.

5

ord.

5

p

mf

p

4

rit.

6 a tempo (♩ = 66)

Vn. I

Vn. II

con sord.

arco

ppp

con sord.

arco

ppp

con sord.

arco

ppp

con sord.

arco

ppp

arco

ppp

arco

ppp

Db. div.

11

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1
2

1
2

Hp.

S. Va.

Vn. I

Vn. II

Va.

Vc.

Db.

brushes, scrape

pp

mallet

handle

mp

p

mp

ord.

p

gliss. *s*

sul pont. *s*

ord. *s*

sul pont. *s*

ord. *s*

s.p. *s*

mp

mf

p

mf

pp

mf

p

mp

p

mf

p

11

Vn. I

Vn. II

Va.

Vc.

Db.

This page of the musical score contains the following elements:

- Woodwinds:**
 - 2 Fls. (Flutes): Measures 18-21, dynamics *pp* to *mp*, *pp*, *p*.
 - Ob. (Oboe): Measures 18-21, dynamics *p*, *p*.
 - E. Hn. (English Horn): Measures 18-21, dynamics *mp*, *pp*, *p*.
 - 2 B♭Cls. (Bass Clarinets): Measures 18-21, dynamics *n*, *mp*, *pp*, *p*.
 - B. Cl. (Bass Clarinet): Measures 18-21, dynamics *mp*, *p*.
 - 2 Bns. (Bassoons): Measures 18-21, dynamics *mp*, *p*.
- Brass:**
 - 4 Hns. (Horns): Measures 18-21, dynamics *p*, *pp*.
 - 2 Tpts. (Trumpets): Measures 18-21, dynamics *p*, *pp*, *f*.
 - 2 Tbns. (Trombones): Measures 18-21, dynamics *p*, *f*.
 - Tba. (Tuba): Measures 18-21, dynamics *p*, *pp*.
- Percussion:**
 - Tmp. (Timpani): Measures 18-21, dynamics *mf*, *f*.
 - (2 S.Cym.) (soft) (Cymbals): Measures 18-21, dynamics *mf*, *f*.
 - Perc. 1 & 2: Measures 18-21, dynamics *mp*, *pp*, *mf*.
- Other Instruments:**
 - Hp. (Harp): Measures 18-21, dynamics *p*, *f*.
 - S. Va. (Soprano Viola): Measures 18-21, dynamics *mf*, *p*.
- Strings:**
 - Vn.I div. (Violin I): Measures 18-21, dynamics *pp*, *mp*.
 - Vn.II div. (Violin II): Measures 18-21, dynamics *pp*, *mp*.
 - Va. (div.) (Viola): Measures 18-21, dynamics *pp*, *mp*.
 - Vc. (Violoncello): Measures 18-21, dynamics *pp*, *mp*.
 - Db. (Double Bass): Measures 18-21, dynamics *pp*, *mp*.

The score includes various musical notations such as notes, rests, dynamics (*pp*, *mp*, *mf*, *f*), and performance instructions like "accel." and "con sord.".

23

molto rit. (♩ = 54)

24

♩ = 72

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1

2

4 Hns.

3

4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

Vn.I (div.)

Vn.II (div.)

Va.

Vc.

Db.

remove & reverse mouthpiece
a 2 exhale through instrument

f *p*

mf *p*

remove & reverse mouthpiece
a 2 exhale through instrument

f *p*

mp *pp*

f *p*

f *p*

exhale through instrument

f *p*

scrape

p

Crotales soft mallets

mp

mp

w/palm

mp

ord.
(palm)

senza sord. 5

mf *p* *mf* *p* *mf* *p* *mf* *p* *gliss.* *p* *mp*

pp

pp

pp

unis.
ord.

pp *p* *pp* *p* *pp* *p* *pp*

[illegible]

40

2 Fls. *p* *ff* jet whistle

Ob. *fp* *f*

E. Hn.

2 B♭Cls. 1. *n* *f*

B. Cl.

2 Bns.

1 2

4 Hns. 3 4

2 Tpts. (harmon) (a 2) *p* *ff* *p* *mf* *p*

2 Tbns.

Tba.

Tmp.

Perc. (2 S.Cym.) (soft mallets) *f*

1 2

Hp. DC#B#E#FG#A *p* *f*

S. Va. *mp* *f* *p* *mp* *mf* *p* *mp* *p* *mf* *f* *mp* *mf* *mp* *mf* *p*

40

Vn. I (div.) (sul pont.) *pp* *f*

Vn. II (div.) (sul pont.) *ppp* *f* *n* *pp* *f*

Va. (div.) (sul pont.) *ppp* *f* *ppp* *f* *pp*

Vc. (div.) (sul pont.) *ppp* *f* *pp* *f*

Db. arco II *p* *f*

46

2 Fls. Piccolo

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

4 Hns. con sord.
ord. (mouthpiece in)

2 Tpts.

2 Tbns.

Tba.

Tmp.

Perc. brush handle, scrape

Hp.

46

Vn.I (div.)

Vn.II (div.)

Va. (div.)

Vc. (div.)

Db.

51 *rit.* 55 *a tempo* (♩ = 72)

Fl. *pp* *mp* *pp* *mp* *pp*

Picc. *pp* *f* *pp* *mp* *pp* *mp* *pp*

Ob. *pp* *pp* *mp* *pp* *mp* *pp*

E. Hn. *(p)* *pp* *pp* *mp* *pp* *mp* *pp*

2 BbCls *(p)* *pp* *ppp* *pp* *mp* *pp*

B. Cl. *pp* *pp* *mp* *pp* *mp* *pp*

2 Bns. *(p)* *pp* *pp* *mp* *pp* *mp*

1, 2 4 Hns. *(p)* *pp* *pp* *mp* *pp* *mp*

2 Tpts. *(harmon)* *a 2* *p* *ff* *f* *p* *pp* *mp* *pp* *mp*

2 Tbns. *(p)* *pp* *pp* *mp* *pp* *mp* *pp* *mp*

Tba. *pp* *pp* *pp* *mp* *pp* *mp*

Tmp. *soft mallets* *f* *p* *(brush handle)* *(2 S. Cym.)* *(scrape)*

Perc. *Bass Drum* *brushes, beat* *f*

Hp. *f* *p*

[illegible]

[illegible]

67 ♩ = 80 poco più mosso

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

67 ♩ = 80 poco più mosso

Vn.I

Vn.II

Va.

Vc.

Db.

73

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1. 2. (senza sord.)

4 Hns.

3. 4. mouthpiece in ord.

2 Tpts.

2 Tbns.

Tba.

Tmp.

1. 2.

Perc.

Hp.

S. Va.

73

Vn.I

Vn.II

Va.

Vc.

Db.

tutti senza sord. ord.

78

2 Fls. *Picc.* *pp* *mp*

Ob.

E. Hn.

2 B♭Cls. *a 2* *mf* *pp*

B. Cl. *mf* *pp* *p* *ff*

2 Bns. *mf* *pp* *p* *ff*

1. (senza sord.) *pp* *p* *ff*

4 Hns. 3. mouthpiece in ord. *p* *ff*

2 Tpts. *mp*

2 Tbns. (1.) *pp* *p* *ff*

Tba. *pp* *p* *ff*

Tmp. (soft) *mp*

1

Perc. 2 *Crotales* hard mallets *mp*

Hp. *D♯CB|EFGA♯* *p* *ff*

S. Va. *mf* *p* *mp* *mf* *f* *fff*

78

Vn.I *div.* *3* *p* *pp* *p* *n* *unis.* *3* *mp* *mf* *ff*

Vn.II *div.* *3* *p* *pp* *p* *n* *unis.* *3* *mp* *mf* *ff*

Va. *div.* *3* *p* *pp* *p* *n* *unis.* *mp* *mf* *ff*

Vc. *div.* *3* *mf* *p* *ff*

Db. *div.* *3* *mf* *p* *ff*

82

83

Fl. *(mp)* > *n* *mp* *n* *mp* *n* *pp* < *mp* > *pp*

Picc. *(mp)* > *n* *mp* *n* *mp* *n* *pp* < *mp* > *pp*

Ob. *(mp)* > *n* *mp* *n* *mp* *n* *pp* < *mp* > *pp*

E. Hn. *(1.)* *mp* *n*

2 B♭Cls. *(mp)* > *n* *mp* *n* *mp* *n* *pp* < *mp* > *pp*

B. Cl.

2 Bns.

1 2

4 Hns. 3 4

2 Tpts. *(harmon)* *(mp)* > *n* *mp* *n* *mp* *n*

2 Tbps.

Tba.

Tmp.

1 *(2 S.Cym.)* *(soft)* *pp* *mf* *pp* *mf*

Perc. *(Crotales)* *(hard)* *(mp)* *mp*

2

Hp.

S.Va.

83

Vn.I div. *pp* *mp* > *pp* *ff* *mp* *mf* > *pp*

Vn.II div. *pp* *mp* > *pp* *ff* *mp* *mf* > *pp*

Va. (div.) *pp* *mp* > *pp* *ff* *pp* *mf* > *pp*

Vc. (div.) *pp* *mp* > *pp* *ff* *pp* *mf* > *pp*

Db.

89 $\text{♩} = 84$ *poco a poco accel.* ----- ($\text{♩} = 88$) -----

Fl. *f* *f* *f* *f* *f* *f* *fp*

Picc. *f* *f* *f* *f* *f* *f* *fp*

Ob.

E. Hn. *fp* *mf* *fp* *mf* *fp* *mf* *fp* *mf*

2 B♭Cls.

B. Cl.

2 Bns.

1 2

4 Hns.

3 4

2 Tpts. 1. (harmon) *fp* *f* *fp* *mf* *fp* *mf* *fp* *mf*

2 Tbns.

Tba.

Tmp.

1 drum sticks *mp*

Perc. 2

Hp. *mp* ord.

S. Va. *f* *mp* *f* *mf* *f* *mp* *f* *mp* *f*

89 $\text{♩} = 84$ *poco a poco accel.* ----- ($\text{♩} = 88$) -----

Vn. I (div.) *ppp* *mp* *ppp* *mp* *ppp* *mp* *pp* *mf* *pp* *mf*

Vn. II (div.) *ppp* *mp* *ppp* *mp* *ppp* *mp* *pp* *mf* *pp* *mf*

Va. (div.) *ppp* *mp* *ppp* *mp* *ppp* *mp* *pp* *mf* *pp* *mf*

Vc.

Db. *mf* *p* *mf* *p* *mf* *come sopra* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

[illegible]

(♩ = 126) *molto accel.* ♩ = 144

103

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

4 Hns.

2 Tpts.

2 Tbns.

Tba.

Tmp.

Perc.

Hp.

S.Va.

Vn.I (div.)

Vn.II (div.)

Va. (div.)

Vc.

Db.

83

Musical score for the first movement of "The Rite of Spring" by Igor Stravinsky, measures 110-114. The score is for a full orchestra and includes parts for Flutes, Oboes, Horns, Clarinets, Bassoons, Traps, Trombones, Tuba, Timpani, Percussion, and Harp. The tempo is marked "rit." and the time signature changes from 4/4 to 6/4 and back to 4/4. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *pp*, *mf*, and *f*. The key signature is one sharp (F#).

S. Va.

Vn. I (div.)

Vn. II (div.)

Va. (div.)

Vc.

Db.

110

114

mf

rit.

ff

pp

mf

f

p

n

con sord.

div. a 3

unis.

div. arco

$\text{gli altri div. arco}$

desk 1 arco

non div.

$\text{high harmonics on A. Fluctuate slowly (gliss.)}$

115

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

Tmp.

1

Perc.

2

Hp.

S. Va.

115

Vn.I

Vn.II

Va.

(desk 1)

Vc.

Db.

soft mallets

p

mp

mf

p

mf

pp

p < *mf*

solo senza sord. IV

solo senza sord. III

solo IV

[illegible]

125

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1. con sord.

4 Hns.

2 Tpts.

2 Tbns.

Tba.

soft mallets

1

Perc.

2

Hp.

S. Va.

125

Vn.I

Vn.II

Va.

Vc. (div.)

Db. (div.)

[illegible]

135

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

2 Tpts.

2 Tbns.

Tba.

brushes, stir

1
2

Perc.

Hp.

S. Va.

135

Vn.I
(div.a3)

Vn.II

Va.

Vc.

Db.

(senza sord.)
remove & reverse mouthpiece
exhale through instrument

a 2

pp

mp

n

(senza sord.)
remove & reverse mouthpiece
exhale through instrument

a 2

pp

mp

n

exhale through instrument
(open)

a 2

pp

mp

n

pp

mp

n

pp

mp

n

Snare Drum

brush, stir

pp

mp

n

sul pont.

(sul pont.)

ord.

mp

mp

mp

mp

141

2 Fls.

Ob.

E. Hn.

2 B♭Cls.

B. Cl.

2 Bns.

1
2

4 Hns.

3
4

(a 2)
(exhale)

2 Tpts.

(a 2)
(exhale)

2 Tbns.

Tba.

Tmp.

1

Perc.

(S.D.)
(brush, stir)

2

(*mp*)

Hp.

S. Va.

(*mp*)

p

mf

p

mp

mf

mp

pp

p

mf

n

141

Vn.I

Vn.II

Va.

Vc.

Db.